



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

VOL. VIII. No. 3.

NEW YORK, OCTOBER 30, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

The Folsom Galleries.—Selected Paintings and art objects.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

R. Ederheimer.—Exhibition of English Mezzatints.

R. Ederheimer.—Exhibition of engravings by Marc-Antonio Raimondi.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue.—Selected American paintings.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Chenil Gallery.—Original etchings and drawings.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co., 12 East 46th Street.—Fine Old English Books, largely from the collection of Mr. Sainsbury Langford Sainsbury, Nov. 3 at 2.30 P. M.

EUROPE.

Berlin.

Lepke's Kunst Auction House.—Berlin —The collection of Limousin enamels, Gothic and Renaissance ceramics, sculptures, belonging to Baron Adalb. von Lanna of Prague, Nov. 9, 16.

BIG ART SALE ANNOUNCED.

The well known William C. Whitney house, No. 871 Fifth Avenue, purchased with contents by the late James Henry Smith, some six years ago, will be sold at auction in January next, together with its contents. The auctioneers announce that the art furnishings and belongings in the house, those acquired by Mr. Whitney, and the additions by Mr. Smith cost some two to three millions of dollars, and that the receipts of the coming auction will probably exceed three million dollars. This estimate, made so long in advance of the sale is a matter of opinion and mind reading and can only be proven by the receipts.

The feature of the art furnishings are the tapestries which include those



MRS. LEWIS STUYVESANT CHANLER.
By Emile Wauters.

HALS' PORTRAIT SOLD.

Frans Hals' full length portrait of himself and family has been acquired by Duveen Bros. from Col. Warde, to whose family the painting has belonged since 1759. An effort will be made to retain the treasure in England by means of public funds supplemented by private subscriptions. The purchase price given out is \$400,000.

CHILI'S ART EXPOSITION.

In connection with the celebration next September of the centennial of Chili's independence from Spain, it is proposed to hold an international exposition of fine arts.

once owned by the Marquis Nicolai, illustrating the sieges of Tyre and Jerusalem, and several sets of old Beauvais and Gobelin. The stairway of imported marble, several ceilings, some taken from old French Chateaux, and the Renaissance mantel in the main hall are other features.

The pictures, with the exception of examples respectively of Van Dyck, Sir Thomas Lawrence, Murrillo, and Gainsborough, are not of especial interest or great value. The best pictures bought by Mr. Smith have; it is understood, been removed and sold since his death.

While the sale will be a notable and interesting one, it cannot equal in interest and importance those of the collections of the late Henry Marquand, Mary J. Morgan, and even Stanford White, as an art event.

SOME TARIFF ANOMALIES.

The art tariff muddle grows worse seemingly every day. Examples of Reynolds and Hoppner of undoubted authenticity, consigned to a prominent New York dealer, were finally passed last week by the Appraiser in the New York Custom House with the amusing endorsement: "Probably more than twenty years old." The endorsement "probably more than 100 years old" was made on a consignment of very old tapestries of unquestioned authenticity, which after first undergoing inspection here and acknowledged not to be dutiable, were afterwards declared dutiable when the case was submitted to Washington, and were finally, on reconsideration here, admitted free.

One of the thirty-five or thirty-seven replicas by Gilbert Stuart of his bust portrait of Washington is still in the New York Custom House awaiting a decision as to whether or not it is more than twenty years old. Think of it. The portrait of the "Father of His Country" held up in an American custom house for the possible chance of recovering duty on the same.

The question as to whether or not artistic bronzes, more than twenty years old, should not be admitted free of duty, as sculptures, is now agitating the custom authorities. The importers of a consignment of Baryes claim that such bronzes are artistic works and really sculptures, and their contention would appear to be sound, but the custom authorities rule that they are simply metal casts. If they were more than one hundred years old they would, of course, come in free.

Through the positive statements of a New York dealer in Paris with whom "the wish was evidently father to the thought" the AMERICAN ART NEWS made the erroneous assertion in its August issue that tapestries and furniture even when more than one hundred years old would be taxed at the old rates. Tapestries, it was further said, came under the eleventh-hour Elihu Root provision, putting back the old duty of 45% ad valorem, and 10 cents a square foot, on rugs and carpets. Tapestries and furniture more than a century old, if proven to be art works to the satisfaction of the Appraiser, are admitted free of duty. In cases of such importations the standing of the individual importer and his house weigh more with the Appraisers than any amount of affidavits.

MORGAN BUYS RARE MSS.

J. Pierpont Morgan has just purchased the collection of manuscripts by Poe, Hawthorne, Thoreau, Lowell, Longfellow, Whittier, Bryant, Emerson, and Holmes, brought together at great care and expense by S. H. Wakeman, a retired merchant of this city.

The negotiations were concluded late last week, and the manuscripts have already been delivered to Mr. Morgan.

The Wakeman collection has long been known to dealers and collectors, and students and bibliographers of the authors represented have frequently had recourse to it for data otherwise unobtainable. Mr. Wakeman has been collecting the manuscripts and first editions of American authors since he retired from business. He retains his valuable library of rare first editions.

CHICAGO.

The twenty-second annual exhibition of paintings and sculpture by American artists opened at the Art Institute, Oct. 19. The event was one of more than usual significance because the picture display was hung in the new east wing of the building in the four galleries and corridor so far completed as to be available. The old galleries so long known to passing exhibitions still retain the Saint Gaudens Memorial Exhibition and this in association with the great art event of the year made the occasion memorable. There are five galleries in all, including the old southeast room 25, and these with the corridors overflow with the 285 works invited and admitted by jury.

The present time is the first in many years that this national exhibition has depended on one jury, that of the Art Institute. In former seasons, New York, Boston, Philadelphia, had each juries passing on works of their local circles, the pictures being later sent on to Chicago. This year the management decided on an "All America Jury" of the Art Institute, of whom the members were Messrs. Charles L. Hutchinson, Frederic C. Bartlett, R. Hall McCormick, Bryan Lathrop, Martin A. Ryerson, and Howard Van D. Shaw, of the permanent art committee, and Messrs. Adam Emory Albright, Frederic C. Bartlett, Louis Betts, Harry M. Walcott, Adolph R. Shulz, Lorado Taft and Miss Nellie Walker, of the Society of Artists. This ruling does not seem to have brought hardship or disturbed the interest of the exhibition, as the showing of eastern men is worthy, and while a number of well-known names of the same group are missing from the catalogue, an equal number of names of westerners of high rank are absent and the numbers filled with newcomers of the younger generation who are rising to fame.

As stated previously, the works number 285 pieces, of which about twenty are examples of sculpture either busts or miniature figures in bronze, plaster or marble. All came from the studios of 197 artists, of whom 187 were painters, 10 were sculptors; and of all these there were about 49 painters and three sculptors from the immediate vicinity; Miss Sara Hallowell, the Art Institute's agent abroad, invited about 80 works of American artists living in Europe and many of these were exhibited in the Salon of the year. Director W. M. R. French invited about 100 canvases, which were conspicuous in eastern exhibitions; and some of which are now owned by museums, and the Chicago jury admitted another 100 works from the 498 submitted to it, raising its average from the customary one-third to the more select one-fifth. The exhibition shows the result in a high standard, and the most critical bearing in mind the limitations of a contemporary exhibition representative of the times would reject but few of those that now hang upon the walls.

There are three mainways leading to the new galleries, a fact which forbids a grand entrance. However, taking a ceremonial course through the Old Masters and the Saint Gaudens rooms the visitor enters the favorite gallery of the past No. 25, which now contains some of the best works of the year. Midway of the long wall hangs Frank Benson's "Fortune Teller." On one side is a brilliant landscape, "The Golden Hour," by Willard Metcalf; on the other a sea piece by Paul Dougherty. To the right is a portrait of a lady by Cecilia Beaux, loaned by Mrs. Daniel Merriman of Boston, and to the left a portrait of Dr. William F. King,

a college president from Iowa, by Ralph Clarkson. Opposite is a portrait of a child, "William V. O'B.," by Louis Betts, and near it the portrait of a venerable man, by Harriet Blackstone; and just beyond that of Cadwallader, by William M. Chase. "A Tanagra," by Thomas P. Anshutz, and Ellen Emmet's portraits of W. von Glehn, and Dr. James, are in the same vicinity. The south wall is dominated by a tremendous canvas by John Johansen, containing seven figures of voluminously dressed young women "In a Garden," gay, light and colorful. Here also are landscapes by Ben Foster, Charles Warren Eaton, and Birge Harrison, and George Bellows' "Girl in White." Walter M. Clute exhibits an interior with quaint women, "The Samovar," and there is a strong winter landscape "On the Allegheny River," by A. H. Gorson, with a number of interesting smaller paintings.

In the adjoining gallery hangs Sergeant Kendall's "Mischief," and opposite it two paintings of groups of children, by Frank Walcott, with landscapes by Leonard Ochtman and J. Francis Murphy and J. Alden Weir.

At the end of the room, "Rittenhouse Square," by Elizabeth Sparhawk Jones, attracts attention, and on one side is "Evening Light," by Frank Benson, and on the other a "Mother and Child," by Mary Cassatt. John F. Stacey exhibits New England landscapes here, and Mary F. MacMonnies. Walter Gay, W. O. Harper, and Ossip Linde have notable works. In the next gallery two paintings, "Sailing" and "Niagara," by John H. Twachtman; an evening by Bertha Menzler Dressler, with less conspicuous works, made a gentle color scheme leading to "A Portrait" of an old lady in a harmony of violet, rose, and soft oriental tones, by Alice Helm French. "Monadnock," by Herman Dudley Murphy, is on the same wall, and "The Marriage Column," by Frank Hutchins, is near. Myron Barlow is represented by "The Rose Color Fish," and "The Ironer," Walter MacEwen has four characteristic paintings, one of which is a portrait, "Miss Phyllis." Luis F. Mora has another portrait of Paul Wayland Bartlett, Howard G. Cushing an interesting woman in white, and Catherine Critcher "Girl of the South," and W. E. Bryan's "Reverie," add to works of this order. It is decided by many that the portrait of the year is Ralph Clarkson's "Lorado Taft," painted for the National Academy. It is the regulation size and a total harmony of grays receding to dusky shadows.

As usual the paintings from abroad include many exhibition pictures. Those by Max Bohm, Clara Kretzinger, Gardner Symons, Martha Baker, Robert L. McCameron, Henry O. Tanner, F. C. Frieseke, and Aloysius O'Kelly, and still others, are bold in color and of foreign origin in composition.

Both F. H. K. Rehn and H. H. Gallison have extensive groups, the former ten and the latter eight works, landscapes and shore compositions. Edward W. Redfield exhibits two powerful winter landscapes of "The Foothills of the Blue Ridge" and "The White House," Elmer Schofield's "Old Mills," L. H. Meakin's "Ohio Valley," and Edward F. Rook's "The Hillock," are all worthy of note. Robert Henri's "Gipsy Child" is interesting, and Paul Dougherty, George H. Bogert, and Alexander Harrison and Olaf Bruner have strong works. "Truth Triumphant Over Error," by Henry Fuller, dominates the long wall of the last of the new galleries, and among old pictures returning are Kenyon Cox's "Saint-Gaudens," and Douglas Volk's "Ave Maria," and

"On the Coast of Kayblie," by F. A. Bridgman, is here.

Colin Campbell Cooper is represented by "Main Street Bridge, Rochester," Lionel Walden by "The Times Building, New York," and Abbott Thayer by a "Sketch of a Young Woman." Henry Salem Hubbell has three great canvases of Parisian life, and George Elmer Browne two "Moonlight in Finistere" and "The Jungfrau."

The local artists have a number of important works, several of which have been mentioned. President John F. Stacey, of the Chicago Society of Artists, has three of his best landscapes, and Adam Emory Albright three paintings of children, made at Lyme during the summer, "Fishing in the Bay," "Low Tide," and "Children of the Sea." Charles Francis Browne has an autumn landscape, "Through the Hickories," Pauline Palmer two of-door studies of a young girl in the sunlight, and there are landscapes by William Clusmann, Anna L. Stacey, J. W. Pattison, W. H. Irvine, C. E. Boutwood, H. Leon Roecker, C. L. A. Smith and Alfred Juergens, a marine by Charles Hallberg, and portraits by Edward Timmons, Robert Goldbeck and Antonin Sterba.

The prizes, three in number, will not be awarded until the return of Charles L. Hutchinson, President of the Art Institute, to the city in another week.

The sculpture is of more than usual interest, but a discussion will be reserved until later.

INTERIOR DECORATING CLASS.

A new Art in Trade Course is being offered in the evening at the West Side Young Men's Christian Association, 318 West Fifty-seventh Street, this season. It is called "Advanced Course in Art Applied to Furnishing and Decorating." The instructor is Frank Alvah Parsons of the New York School of Art, who for the past five years has been conducting all the Art in Trade Courses at this institution. The new course is supplementary to the two other courses—"Practical Demonstrations in the Principles and Application of Color, Line and Form Harmony" and "Practical Demonstrations in Historic, Period Structure, Ornaments and Furnishings." It is intended for men who have completed the first courses and is given in response to a direct demand on the part of former students and of members of the "Art in Trades Club."

These night courses in applied art have had remarkable success both because of the practical nature of their instruction and the co-operation of many of the leading decorating houses and departments of New York. The students have included members of firms, heads of departments, designers and craftsmen, window dressers, advertising men, salesmen and special representatives. Not a few men from architect's offices also have taken the courses.

The new course carries this work one step further and goes still more fully into practical detail and actual practice.

The Art School of the Young Women's Christian Association, 7 East Fifteenth Street, opened October 1. The Board of Visitors includes Lockwood de Forest, Bryson Burroughs and Henry B. Snell. Gutzon Borglum and Charles Hawthorne formed its jury to award the scholarships of 1909, and Arthur Stoughton gave the address at the close of the last term.

BALTIMORE (MD.).

Mr. David Bendann, who returned last week from a visit of five months abroad, is much interested in the movement to obtain an Art Museum for this city and expects soon, with the aid of a wealthy Baltimorean who as yet desires not to be publicly known, to start a fund to build the museum.

It is Mr. Bendann's idea to obtain by public subscription about \$100,000, this sum being adequate, he thinks, to construct the building. The tentative plan is to have the city donate a site in Druid Hill Park, where the museum could be placed, and with State monetary aid gradually acquire a collection.

Mr. Bendann thinks the collections at the Maryland Historical Society Building and also the Peabody Institute could be got for the museum, their present locations, he says, being in too great danger of fire, which at any time might ruin them.

He is also interested in the proposed Art exhibition at the Fifth Regiment Armory, and points to the present controversy over the time of the year in which it shall be used as one of the reasons why a museum suitable for exhibitions should be obtained.

In discussing phases of the Art situation abroad and in Baltimore, in connection with the proposed exhibition, Mr. Bendann observes:

"Some years ago a movement was made to build an Art museum in Baltimore, and Mr. Bernard N. Baker and myself obtained subscriptions amounting to \$90,000, and many promises of paintings and other art objects. The idea then was to purchase the Thomas mansion, in Mount Vernon Place, and adapt it for the purpose. The plan failed because a financial depression came and in the difficulties following the project was abandoned.

"My own idea is that a building should be acquired in a spot not liable to catch fire and capable of being expanded to meet future requirements, as was in the case of the Metropolitan Museum in New York, which commenced modestly.

"In Paris I had the promise of the director of the salon to aid me in procuring the works of the most eminent artists for such exhibitions, and no doubt the American School of Art would be worthily represented.

"Baltimore is in 'special need of a museum. What we now have does not tempt the people sufficiently. It is difficult to awaken in the mass appreciation of the beauty and education of Art.

"The question of holding an Art exhibition at the armory in the fall or spring reached me in London, where were many Baltimoreans. It may be difficult to get the best paintings in the fall, because of other exhibitions that begin about November, which might be considered of greater value by the painters. Abroad, while there are winter exhibitions, the usual time is in June, July and August."

SCHOOL OF APPLIED DESIGN.

The Association of Graduates of the school and students will hold their annual fair for the benefit of the Register on November 19 and 20.

The large exhibition hall and offices in the first floor will be used for the exhibition of leather work, candle shades, calendars and water colors. Although the floor space is twice that of the old building on West Twenty-third Street, the rooms in the new building are crowded.

EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, Amsterdam Avenue and 109th Street.
 Winter Exhibition, Dec. 10 - Jan. 9.
 Works received Nov. 22, 23.
THE HANDICRAFTERS CLUB, 257 CARLTON AVE., BROOKLYN, N. Y.
 Annual Arts and Crafts Exhibition.
 Exhibits received at 14 Nevins St. Nov. 22.
 Opening of exhibition Nov. 26.
 Closing of exhibition Dec. 4.

AMONG THE ARTISTS.

Irving R. Wiles has returned to the city from Peconic, L. I., where he spent the past summer. Mr. Wiles is now settled in the Duplex Studio for the winter.

Ben Ali Haggin has returned to his studio in the Sixty-seventh Street Studio Building.

Miss Constance Curtis has returned from Wave Crest, L. I., where she spent the past summer. Miss Curtis is now busy in her studio in the Broadway Arcade.

A. T. Van Laer is again in his studio in the Lester Building and is finishing the paintings from his sketches made in the country during the past summer.

Miss Georgiana Howland spent the past summer at Shinnecock, L. I. She is now settled in her New York studio for the winter.

Francis Day has returned to the city and is now settled in his West Sixty-seventh Street studio.

H. Hilderbrandt has returned to his studio in the Sixty-seventh Street Studio Building, where he is now settled for the winter.

Earl Stetson Crawford is completing a portrait of Mr. Mortimer Delano. Mr. Crawford is settled for the winter in his studio in the Sherwood.

Wilhelm Funk, who is now in Europe, has an exhibition of his portraits at the Vickery, Atkins & Torrey Galleries, San Francisco. He is expected to return to New York next month.

Pietro Tozzi has returned to his studio at 57 West 57th Street. During the past summer he painted several portraits at Newport.

Franklin and Hanson Booth have returned to this city and are now at work in their studio at 57 West 57th Street.

Prince Pierre Troubetzkoy is expected to return to his studio at 53 West 39th Street about the middle of November.

Martha Wheeler Baxter is showing several miniatures in her studio in the Sherwood. Miss Baxter is at present engaged on several portrait commissions.

The many artists who knew Mrs. Barry will regret to learn of her death which occurred last week. Mrs. Barry, who was about ninety years old, was the oldest model in America. She was well known in the art schools and studios in New York and had posed for many important works during the twenty-five years she served as a model. Mrs. Barry came originally from the South. She was a woman of refinement and her rare understanding of her chosen profession made her services most valuable to many artists.

Mr. and Mrs. J. H. Sharp have returned to their cabin and studio at Crow Agency, Montana, near and in full view of Custer battlefield and Little Big Horn Valley. Mr. Sharp paints his Indian pictures as well as his snow pieces around here and in Wyoming.

In Taos, New Mex., Mr. and Mrs. Sharp have a house and studio adjoining that of Mr. E. I. Couse, where they spend their summers.



GIRL IN WHITE.

By Hilda Belcher.

Awarded Beal Prize at N. Y. Water Color Club Exhibition.

Edwin H. Blashfield is still at work in the Fine Arts Building. He will return to his studio in Carnegie Hall on November 20.

Robert Hamilton spent five months at Lenox, Mass., and will return to his studio at 96 Fifth Avenue next week.

Hubert Vos, who has been painting two years at his studio in Paris, returned on Monday with Mrs. Vos to spend the winter in this city and reopen his studio at 15 West Sixty-seventh Street. He brought with him twenty paintings.

Francisco Pausas has removed his studio from 32 East 23d Street to 253 West 42d Street.

Frank C. Mathewson will return to his studio at 318 West 57th Street on November 1. Mr. Mathewson has been, as usual, at his country studio at Hampden Meadows, Barrington, R. I. Before returning to New York he will spend a week at Mystic, Conn.

Douglas Volk has been in Centre Lovell, Me. He has been busy with figure work which he will show in New York. He also has done some landscape sketching.

Lillian Genth has recently returned from the Delaware Valley, where she had a model with her. She is occupying a new studio, No. 27 West 67th Street.

Carroll Beckwith has returned from Onteora and is in his Sherwood studio.

WATER COLOR CLUB DISPLAY.

First of the season's exhibitions in New York comes, for the twentieth year, that of the New York Water Color Club, which opens this morning at the Fine Arts Galleries and will continue through Nov. 21. The press view was held on Thursday, and the reception on Friday and yesterday afternoons.

There is always something especially attractive in this first art display of the year, and the press and private views brought together old friends and acquaintances, art lovers, artists and collectors, in a most pleasant and informal way. They afforded an opportunity for the exchange of greetings, the telling of experiences of the summer past, and discussion of the winter's outlook and plans.

The press view came too late in the week for extended notice in this week's issue. Suffice it to say that the exhibition is an average one and has as special feature a group of works by that clever figure painter, F. Luis Mora, all characteristic in subject, composition and color. The winner of the \$200 Beal prize is entitled "Girl in White," and was painted by Hilda Belcher. It is not, as will be seen by the reproduction in this issue of the AMERICAN ART NEWS, as good as the charming little figure work shown by Miss Belcher in the same display last year, entitled, "Auburn and White," and which was also reproduced in the ART NEWS.

Among the few works in this year's exhibition which stand out on a first hasty view are Alice Schille's "Melon Market," Grace H. Turnbull's "Emma," John Rettig's "Rock at Marblehead Neck," William J. Kautz's "Through the Lines," Fred Dana Marsh's "Seakonnet Point," W. J. Whittemore's "Little Maid at the Looking Glass," Charles Warren Eaton's "Glimpse of Lake Como," Colin Campbell Cooper's "Columbus Circle, New York," Gordon Grant's "The Liner," and Howard Smith's "The Destroyer."

Further and more detailed notice of the display will be made next week.

HUDSON-FULTON PICTURES.

Editor American Art News.

Dear Sir: In a city that in its interest in the fine arts is behind many smaller cities in this country one hesitates to call attention to an exhibition of paintings.

But when there happens to be in the city such a remarkable collection of pictures as the Hudson-Fulton exhibition at the Metropolitan Museum it seems well to make some special effort to increase the public interest in it.

In any other city in the world such an exhibition would create great excitement. The attendance at the museum has been greater than ever before, but it has not been as great as it should be. The first collectors of America have stripped their galleries to furnish this feast and the people of New York should show their appreciation of it.

The council of the National Academy of Design therefore takes this occasion to call the attention of the public to an exhibition of surpassing merit and interest and to thank the officers of the museum and the collectors of the country who have co-operated with them for this unique educational opportunity.

JOHN W. ALEXANDER.
 President National Academy of Design.
 New York, Oct. 20, 1909.

Samuel M. Roosevelt, who returned from Paris in late June, spent the summer at his country place in Skaneateles, N. Y., and is now at work in his Sherwood Studio.

Miss May Morris, daughter of the poet-artisan of England, will be in New York after Thanksgiving for a period of two months. She will lecture in various places on the arts and crafts—of most of which she is almost as great a master as her father, having been his only pupil. An opportunity of studying with her the beautiful craft of embroidery as practiced in its great epochs will be afforded at the studio of Mr. and Mrs. Mowbray Clarke, 26 West 104th Street, in which she will give a course of twelve lessons.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,

Publishers.

JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.

CHARLES M. WARNICK, Secretary,
1265 Broadway.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
Charles Chenit Co. . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S.W.
W. E. Spiers . . . 36 Maiden Lane, W.C.
Sunday Times . . . 7 Essex St.

PARIS.

Brentano's . . . Avenue de l'Opera
American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

DEALERS SHOULD ORGANIZE.

The new art tariff still continues to worry and weary the dealers and collectors of the country and no relief is in sight although the absurd sending to Washington for ruling there, of the papers on each art importation, has been discontinued to a large extent. The article on Tariff Anomalies on another page will give a faint idea of the absurd conditions that now prevail. There has been some talk of the organization of a Dealers' Protective Association, which might effect much in ameliorating the present almost unbearable conditions. Meanwhile the hold-up continues. It is a strange spectacle that our Government now presents to the nations of the civilized world. While all other nations have striven and strive to foster business and trade among, and to benefit their citizens, the United States at

present is apparently engaged in an endeavor to throttle and crush out the art business.

We repeat our advice of last week, namely, that all importers of art works anxious to obtain speedy entry of their goods should pay the duties at the old rates under protest.

EXHIBITION SEASON OPENS.

The opening of the annual Watercolor Club display, briefly noticed elsewhere in our columns, and the coming display this next week of eleven masterpieces of early foreign art at the Scott & Fowles Galleries from the collection of Mr. Charles P. Taft, of Cincinnati, mark the opening of another season of art exhibitions. From all indications this coming winter will be a notable one in the United States for art exhibitions of all kinds.

Miss Florence Levy has been given general charge of the organization of exhibitions for the Metropolitan Museum, and is also engaged in cataloguing the pictures in the Museum for a new and revised catalogue.

NEW ART MAGAZINE.

Art and Progress is the title of a new monthly magazine whose first number, dated November, has just appeared. The magazine is to be the organ of the new organization known as the American Federation of Arts, formed in Washington last May, and is edited by Miss Leila Mechlin, the well-known art writer, and as Assistant Secretary of the Federation, its only paid official. The magazine, which in size, typographical appearance and arrangement of contents, resembles Academy Notes, issued by the Albright Gallery of Buffalo, is attractive and readable. It is necessarily academic in tone and contents, and as a monthly publication must necessarily lack news quality. Its only timely article is one by Miss Florence Levy on the recent Hudson-Fulton celebration. Mr. Richard Watson Gilder contributes a characteristic, optimistic and poetic "Foreword." Miss Anna Seaton-Schmidt writes on that new topic, "Venice," there is an article on the "Chicago Plan," by Glenn Brown, one on "Picture Post Cards," and one on the Worcester Museum, by Miss Mechlin herself. If the new federation of arts is, to be of any practical value to the cause of art in the United States, which time alone can prove, this pretty little magazine may aid its propaganda. It is a new "little sister" among art publications, and its older brothers should, and undoubtedly will, give it cheer on its way through the brambles and thorns that attend the early life of all art publications in a country where the number of people really interested in the cause of art is still disappointingly, surprisingly and unbelievably small.

BOOK EXHIBIT AT ARTS CLUB.

The fourth annual exhibition of "Books of the Year," to open in the galleries of the National Arts Club, on Nov. 3, will include the year's output of the leading publishers of New York City, as well as representative publishers of other cities. On the opening evening Charles de Kay, chairman of the Library Committee, will preside. Addresses will be made by Walter H. Page and Ivan Narodny.

CORRESPONDENCE

ART ASSOCIATION PASSES.

Advices from Paris announce that the American Art Association is about to leave its quarters at 74 rue Notre Dame des Champs, and either disband entirely, or continue on a much smaller scale. There is a saying in French "Tout passe, tout se casse, tout se baisse, tout brise." Founded in 1890 as a home where students from all parts of America might meet, when the old Latin Quarter was very Bohemian, the Art Association has for nearly twenty years served as a bond to unite our students in a foreign land, and counts among its members most of the American artists of the younger generation who have lived and studied in Paris, among these: Herman D. Murphy, Thomas S. Clark, Bryson Burroughs, W. de L. Dodge, H. Van der Weyden, D. Clinton Peters and F. Holman.

It was called in its earlier days "The Club," and occupied a fine old mansion on the Boulevard Montparnasse, the scene of many good times, made delightful by Shorty Lazar and his story telling, by Mott-Smith's music, and Paul Cornoyer's songs and stunts. One Washington's Birthday was celebrated by the sculptors modeling a huge bust of George in snow.

But, like this bust, the pretty club house melted away, before the sun of modern improvement, and the association had to move. A sumptuous suite of rooms was chosen, overlooking the Seine, the idea being to locate half way between the Latin Quarter and that where wealthy Americans lived, and thus bring both elements together. But after the first inauguration, it was discovered that the club failed of its purpose, the stately rooms were deserted, and the membership declined.

A change had to be made, and H. O. Tanner, then the Vice-President, found a charming house and garden in the heart of the Latin Quarter, exactly suited to the club, so, in 1902, another move was made, the membership jumped to 300, and a series of exhibitions, dances, smokers, monotype parties and other diversions followed. About this time the members included H. S. Hubbell, Richard Miller and Alton Parker, portraitists; Lionel Walden, who painted marines; Alex. Fournier, the landscape and Venetian painter; F. C. Frieseke, E. Dufner, W. H. Coffin, P. C. Dougherty and the sculptors, Paul Bartlett, S. Borglum and Chester Beach and Leo Mielziner, distinguished for his portraits and caricatures.

The Art Association was more fortunate than most of the art clubs in the support it received. Mr. Rodman Wanamaker has for years contributed largely to its maintenance, and has made gifts of costly furniture and fittings. Senator Clark, of Montana, gave large prizes to stimulate the young talent. The American Ambassador and Consul General in Paris have always recognized the national character of the institution and have aided it with their patronage and diplomatic influence. Many members of the American Chamber of Commerce have given their financial and personal encouragement, and the greatest French painters and sculptors, notably, Bougnereau, J. P. Laurens, Gaston La Touche and Bartholdi have acted as juries or have exhibited in the association rooms. The prominent American painters of Paris, notably F. A. Bridgman, Alexander Harrison, Jules Stewart and the late Edwin Lord Weeks have befriended

it, in offering wise counsel and gifts of pictures and sketches.

But change has recently come over the Latin Quarter. It is no longer Bohemia, but a cluster of homes, where a new-comer is offered a hospitable welcome. Hence the raison d'être of the Art Association has vanished, and the institution seems on the verge of dissolution also.

HERBERT FAULKNER.

THE EVANS-CLAUSEN CASE.

Editor AMERICAN ART NEWS:

Dear Sir: One year and five months have elapsed since Mr. W. T. Evans started his suit against Mr. Wm. Clausen, accusing the latter of intentionally selling him spurious paintings. The case has never come to trial; and many people believe it never will. It is extremely desirable that it should, and as soon as possible—for the sake of all concerned.

So much time has passed that some of your readers may not remember the details of the case. These are briefly, as follows: In February, 1902, there were exhibited in the Clausen Gallery, with other paintings, two purporting to be the work of Homer Martin. Everyone—including artists, collectors and dealers—pronounced them fine examples of the work of that painter. I have never heard that anyone questioned their genuineness at that time.

Mr. Evans bought these pictures, placed them in various exhibitions, and finally gave them to the National Gallery at Washington.

In 1908 someone professed to have discovered that these pictures were spurious. Mr. Evans immediately accepted this view, withdrew the pictures from the National Gallery, and commenced suit (May, 1908) against Mr. Clausen for fraudulently selling him bogus works.

It was a most regrettable incident that Mr. Clausen was arrested at an hour when it was impossible to procure bail; and was subjected to the shameful indignity of incarceration.

That is practically the end of the story. Mr. Evans announced his intention of speedily sending Mr. Clausen to prison, but for seventeen months the case has slumbered. Mr. Clausen has always been very anxious to have the case tried, but only Mr. Evans can bring this about. It is to be hoped that he is trying to do so.

Mr. Clausen's position is a very trying one, and has caused him very great loss and injury. The law assumes that a man is innocent until he is proved guilty. But there are many people who assume that an accused man is guilty unless he can prove he is innocent. By being placed in the position of being accused and not permitted to disprove the charge, Mr. Clausen has been, for seventeen months, subjected to grievous punishment for a crime of which I do not for a moment believe him guilty.

PARKER MANN.

Princeton, N. J., Oct. 29, 1909.

BAUDRY CEILING.

The set of five canvases by the late Paul Baudry which Mr. W. K. Vanderbilt has presented to the New Theatre, and which has been placed in the ceiling of the foyer of that institution, make a gift of great value. Baudry was a man of genius and these paintings show him at his best. The opening of the New Theatre will bring many details of artistic interest to light, but none of greater significance than this.

LONDON LETTER.

London, October 30, 1909.

The National Loan Collection at the Grafton Galleries continues to be the chief topic in art circles. Its popular success may be gathered from the fact that the daily attendance averages two thousand, while in the first week ten thousand catalogues have been sold. One of the most discussed exhibits is the splendid El Greco, "Supper in the House of Simon," lent by Sir Edgar Vincent. More than one competent critic has said that this single picture, with its wonderful freshness and aerial qualities, illustrates the brilliance and modernity of Greco's art better than the whole collection in the recent Paris salon. Another fine Greco is the portrait of the artist's daughter, lent by Sir John Stirling-Maxwell.

Another greatly admired exhibit is the exquisite Vermeer lent by Mrs. Joseph, "The Soldier and the Laughing Girl," but most of the critics and many of the public have overlooked what is in some ways still more interesting, the fine and rare "Musical Instrument Dealer at His Booth in the Open Air," by Carel Fabritius, the master of Vermeer, and himself an exquisite colorist whose works are seldom met with.

Considerable surprise has been caused by the comment of the "Morning Post" art critic that "it would have been more dignified, more in harmony with the spirit dominating this exhibition, to have omitted the recent Kann purchases of Mr. Duveen or that of other dealers." In a dignified reply published recently Messrs. Duveen Brothers state they will not dwell on the inconvenience caused them by the loan of the three Hals, but "we maintain that in complying with the request of the committee, we did our best to assist and further the national interests involved" by loaning pictures which would be "a great public attraction."

In connection with the above it is of interest to announce that Mr. P. A. B. Widener of Philadelphia will shortly withdraw from this exhibition his Vandyck, "The Marchesa Brignole-Sala," formerly in the collection of the Earl of Warwick. It is reported that the place of this exhibit will be filled either by another Vandyck or a Veronese.

The first number of "The Art News," the only art newspaper in the United Kingdom, appeared Oct. 16. Mr. Will Rothenstein on "Municipalities and Art," Mr. J. D. Fergusson on the Paris Autumn Salon, and Mr. Luke Ionides on the new Victoria and Albert Museum, are some of the features of the opening number. The rate of annual subscription is only \$1.50 and specimen copies may be obtained from the office of the AMERICAN ART NEWS, New York. The London office is at The Athenaeum Press, 13 Bream's Buildings, Chancery Lane.

Charles Sharman's picture, "The Mill Pond," has been purchased for the Manchester Corporation Art Gallery. Already during the past year pictures by Mr. Sharman have been acquired by the municipality of Paris.

The chief features of the autumn exhibition of the Royal Institute of Oil Painters are two portraits, one a noble painting of a white-haired Scotsman by Sir James Guthrie, P. R. S. A., the other also of a Scotsman by a Scotsman, the three-quarter length of the Lord Chancellor (Lord Loreburn), by Sir George Reid. Mr. Lavery's "Girls in Sunshine," and landscapes by J. Aumonier and Leslie Thomson are the principal of the remaining attractions.

A portrait of George Meredith, painted only last year, is included in an

exhibition of works by William Strang, now open at the Leicester Galleries.

The International Society of Sculptors, Painters and Gravers has found a new home and it is announced that the next exhibition of the society will be held in April and May at the Grafton Galleries. This is to be followed by a third exhibition of "Fair Women" in the latter part of May, June and July.

The Arts and Crafts Exhibition Society, of which Walter Crane is president, will hold its triennial exhibition next January in the New Gallery.

Mr. James Orrock has presented to the Nottingham Gallery twelve pictures by British masters, including examples of Richard Wilson, Constable, Bonnington and Etty. The Nottingham Art Gallery has also recently acquired by purchase works from Alfred East, Alexander Mann and Alfred Hartley.

A special cable to the Tribune from London says:

The place filled in the Grafton Gallery by the Genoese Van Lyck, which is going to America, is taken by a superb Paolo Veronese, "Mars and Venus," lent by Asher Wertheimer.

A portrait of J. J. Shannon, bought for the Metropolitan Museum, is one begun years ago and recently finished. It is one of his most artistic paintings.

The sale of Lord Chesterfield's tapestries, pictures and furniture in January will attract art collectors from America and the Continent.

WAS DR. BODE DECEIVED?

A special cable dispatch to the Sun from London says:

It was announced a fortnight ago that Dr. Bode, of the Kaiser Friedrich Museum at Berlin, had visited London and purchased for many thousand pounds a life size wax bust of a woman which he declared to be of fifteenth century workmanship and almost certainly the production of Leonardo da Vinci himself.

The London Times described the bust as a work of great beauty which undoubtedly dated from about the year 1500. The head was in an excellent state of preservation, but the body had suffered a good deal. The Times also had severe things to say about English blindness to real artistic treasures. "The recent history of the bust," said the Times, "is humiliating to our national connoisseurship."

"It came up for sale near Southampton a year or two ago and brought not more than two or three pounds, or, as some say, under a sovereign. Passing through various hands, it rested in those of a dealer in King Street, who sold it for about £150 to Murray Marks, who was obliged to keep it for himself because his partners declined the purchase."

"Afterward our own museum authorities might have bought it, but nothing was done and Dr. Bode finally secured it for Berlin at a price of a good many thousands. It will soon be exhibited, and every art publication on the continent will discuss and illustrate it."

The latter prophecy proved correct, with the result that we know to-day all about this wonderful work of art from the day of its creation. Its history is told by Charles Cooksey, the well-known auctioneer of Southampton, and it is fully substantiated. It is the work of Richard Cockle Lucas, who was a sculptor of some prominence in London in 1846. Lucas was a protégé of Lord Palmerston, and many of his carvings in ivory are now in the Kensington Museum.

An art dealer named Buchanan brought to Lucas one day a reputed picture by Vinci representing a half-length portrait of a lady scantily draped, holding in her right hand sprays of flowers and in her left loosely holding some drapery flowing from her right shoulder across the lower part of the body. Buchanan asked Lucas if he would reproduce the subject as a wax bust. The artist accepted the commission. The sculptor's son, Albert Durer

Lucas, also reproduced the picture in oils. The latter, now 81 years old, is still painting at Southampton.

Lucas senior duly finished the bust, but the dealer was finally unable to pay for it and the work was left on the artist's hands. Years later he built a peculiar habitation, christened The Tower of the Winds, near Southampton. He took thither his bust of Madame Joconde, and there it remained until the artist's death in 1883.

Then the place was sold, including the bust, which had been set on a pedestal in the garden, to a Mr. Simpson. On the latter's death a few years ago everything was sold at auction. The bust finally reached a dealer's shop in Southampton. Cooksey had a chance to purchase it for less than a sovereign, but being aware of its origin and seeing its bad condition he refrained. The forearms of the figure are gone, and it is also much dilapidated owing to its exposure to the weather for years in the garden. Lucas junior has a colored photograph of the bust which is identical with the recent reproductions of it in the artistic press.

It does not follow that Dr. Bode's opinion as to the antiquity of his treasure is in any way altered by these interesting revelations. His dictum in the realm of art once spoken is seldom shaken by outside evidence.

A special cable despatch to The Sun from Berlin says: German art critics are hot with mingled derision and indignation at the statement of Charles Cooksey, of Southampton, England, that the life size wax bust recently purchased by Dr. Bode, curator of the Kaiser Friedrich Museum there, was the work of Richard C. Lucas, an English sculptor, and not a production of Leonardo da Vinci, as Dr. Bode asserts.

Dr. Bode's infallibility is part of the creed of the German art amateur, to whom it is unthinkable that he should make a mistake involving Germany in the loss of thousands of marks. The bureau of the museum in Dr. Bode's absence in Florence has rushed to his defense. It comes out with a statement that the whole affair is so bolstered by absurd arguments that no serious investigators could even think of examining the objections raised.

The mere assertion that Mr. Lucas placed the bust in his garden is enough to show the spirit prompting them.

The Localanzeiger also flies to protect Dr. Bode, referring the English doubts to national jealousy because of Germany acquiring a beautiful work of art.

The Tageblatt, which has already expressed the opinion that the face of the bust is certainly modern, now says it awaits the documentary evidence promised by both Dr. Bode and Mr. Cooksey.

Mr. Cooksey writing further concerning the bust offers to produce evidence which he believes will account for its whole history from the day it was made until it left London for Berlin. He also suggests that if it were not made in 1500 it would be composed of natural brown wax instead of clarified wax, as it is.

Albert Durer Lucas, son of the alleged maker of the wax bust lately bought as a work of Leonardo da Vinci by Dr. Bode, curator of the Kaiser Friedrich Museum at Berlin, is living at Southampton. Notwithstanding he is nearly 80 years old he still earns a livelihood by his work. He said recently:

"Certainly my father made the bust."

The son says he prepared the material for the casting from wax candle ends bought from servants in West End mansions, where wax candles were then customarily used. Albert also painted the flowers in the hair of the bust, using oil colors, which alone were used in coloring the bust.

PARIS LETTER.

Paris, October 20, 1909.

American art is brilliantly represented at the Salon d'Antoine. Jerome S. Blum, of Chicago, shows an interesting "Eglise à Chézy," and Cameron Burnside a talented water color of "Concarneau." There is the usual bold strength in John Marin's water colors of "Pierrefonds," "Chevreuse," and the Rouen Cathedral. Miss Ethel Mars shows over twenty sketches, and Alfred H. Maurer three lovely landscapes. As I wrote in my last letter, George Obersteuffer's contributions are truly excellent, with a deep sense of real life in the rendering of snow effects and stormy seas. Mrs. Obersteuffer, who is French, has also become an adept of art and shows two interesting paintings. Charles Henry White's landscapes of America, of Riverside Park and rural Washington, are interesting, and are a novel note in a French Salon. Other exhibitors of American nationality are Messrs. Davidson (who shows good statuary), Carlock, full of promise, Beecker, Butler, Gutmann, Horton, Richards, Root, and Sayers, and Misses Kimball, Rice, Squire, Ravlin and Quinn.

To come back to the statuary, M. Rodin has sent a statue of a woman which everybody supposes was inspired by some Peruvian antique. There is heaviness in M. Maillol's contribution and hideousness in Ivan Mestrovic's Croatian types. M. Soudbinine, a Russian, has tragic effects in his "Monument to Contemporary Life," "La Vie Bestiale usant l'humanité," while his "Jeunesse," a lovely head of a girl, is full of gracefulness and delicately happy expression.

One more word about the Corot retrospective show, which might have been arranged with more discrimination, and with greater consideration of the master's glory.

The foundation is announced of an "Office Général des Artistes," under the management of M. L. Bailly, one of our best salon organizers. This office will act as an agency between artists and the world of buyers and M. Bailly will be pleased to answer all letters sent to his studio, 25, rue Humboldt, Paris, 14e.

M. Besnard, M. Cormon, M. Beaudoin, M. Ferdinand Humbert and M. Georges Picard have been appointed by the government to decorate the ceilings and walls of the Petit-Palais.

Baron Edmond de Rothschild, member of the Institute, has just bequeathed to the Beauvais Museum a picture by Vincent Anglade, entitled, "Intimité," and once shown at the Salon.

It is rumored that the American Art Association will be started again under a new name and a new management.

EXPLORATIONS IN EGYPT.

Herbert E. Winlock of the staff of the Metropolitan Museum, sailed last week for Egypt, where he will carry on this winter the work of the Egyptian expedition of the museum on the concessions at the oasis of Kharga. The museum expedition will continue the excavations at the pyramids of Lisht and the work on the early Christian remains, and in addition Mr. Winlock will also take up the task of clearing the temple of Darius I. Other members of the expedition are now leaving England, where they spent the summer, and will join Mr. Winlock in Egypt.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St. — Paintings of the Barbizon and Dutch Schools.

Duven Galleries. — Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sander-son.

R. Ederhimer, 4 West 40th St.—English Mezzotints during November.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Folsom Galleries, 396 Fifth Ave.—Miscellaneous exhibition of the works of leading American artists.

Metropolitan Museum. — Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum. — Hudson-Fulton Memorial Exhibition.

N. Y. Public Library.—Hudson-Fulton Memorial Exhibition.

N. Y. Water Color Club, 215 West 57th St.—annual exhibition to Nov. 21. Admission, 25 cents.

Scott & Fowles Galleries, 590 Fifth Ave.—Masterpieces from the notable collection owned by Mr. Charles P. Taft, of Cincinnati, Ohio.

to Nov. 5.
Tooth Galleries, 580 Fifth Ave.—Original etchings by Hedley Fitton, R. E., to November 15.

NEW YORK PUBLIC LIBRARY.

Washington Irving died on the 28th of November, 1859, and the anniversary of his death is noted by the New York Public Library in an exhibition in the lower hall of the Lenox Library Building, beginning November 1.

Among the material contributed by the Print Department there are especially many portraits, which show us Irving at various periods from his 22d to his 69th year. Engravings after the paintings by Vanderlyn (1805), John Wesley Jarvis (1810), Gilbert Stuart Newton (1820), Charles Robert Leslie (1820), the original painting in the Lenox Gallery, and Sir David Wilkie (1828); the drawings by Daniel Maclise (published in Fraser's Magazine in the thirties, over the signature "Alfred Croquis"), F. O. C. Darley (1848, the familiar full-length sketch of Irving at Sunnyside, with his hat on and a little dog beside him), Charles Martin (1851), and Daniel Huntington (1852), the bust by Paul Hughes (1835); and the daguerreotype by Plumb (1850). And there are a number of illustrations of Irving's works. F. O. C. Darley is principally represented here, by his drawings for the "Legend of Sleepy Hollow," "Tales of a Traveler," the "Knickerbocker History of New York," and "Rip Van Winkle."

Irving's books are shown, as a matter of course, especially first or fine editions and some extra illustrated copies. Of the "Knickerbocker History," there are various editions of the "Sketch Book" the first, 1820 (one part in the original wrappers), of the "Tales of a Traveler" the first (London, 1824). There are various interesting autograph letters and manuscripts from the collection of the late E. A. Duyckinck, among them a paper on Washington Allston, the artist. Altogether, there is much to interest the general reader as well as the special student of American literature.

IN THE DEALER'S GALLERIES

The Cottier Galleries, No. 3 East 40th Street, have been rearranged for the season by Mr. Walter P. Fearon, and present a most artistic and attractive appearance. There will be held during the season, a series of individual exhibitions, representing the best of the modern and earlier schools of painting. The first of these displays will open next Wednesday, November 3, and will be composed of examples of the Dutch and Barbizon schools.

Mr. Louis J. Ehrich, of the Ehrich Galleries, who has been abroad since late in June, is returning this week on the Cretic from Naples. Mr. Ehrich writes that he has had a very enjoyable and successful summer, and has secured a number of choice examples of the early Spanish and Italian schools.

Mr. Julius Oehme, of the Oehme Galleries, No. 320 Fifth Avenue, will remove next week to his new galleries, No. 465 Fifth Avenue, opposite the new Public Library. Mr. Oehme recently returned from his annual European trip, and will place on exhibition in his new and handsome galleries some important foreign works which he secured while abroad.

Mr. Roland Knoedler, accompanied by Mrs. Knoedler, returned from Paris on La Provence Saturday last. Mr. Knoedler said to a reporter:

"Most art dealers in Europe, like myself would like to have pictures come into this country free of duty, but few are complaining. There is much uncertainty about the clause in the tariff bill relating to art.

"We had one report abroad that to get a picture into this country, the year and the month in which it was painted would have to be given. It would be hard, and at times impossible, to give that, because some of the old masters are not dated. Now I learn that this is not so; that all that is necessary is to give the approximate date. That's better."

Mr. Carl Henschel, with Mrs. Henschel, arrived on the Kroonland this week. Mr. Daniel Farr, with Mrs. Farr, who has been in Spain, arrived on the Cedric last week.

The first of a series of exhibitions at the Knoedler Galleries, No. 355 Fifth Avenue, will be one of works by Aston Knight, to open probably next week. This will be followed by displays of pictures by Frederic Remington and P. Rousseau the animal painter. In the lower Gallery an exhibition of sporting pictures, depicting Tarpon and Tuna fishing by C. W. F. Mielatz, and of recent Marines by Carlton T. Chapman, will open about November 18.

After a very successful summer season in London, Mr. C. J. Charles is due to arrive on the Baltic to-day. He brings with him some fine importations. Mr. Dawson, who has been in charge of the Galleries, No. 251 Fifth Avenue, since June, will return to London in a fortnight.

Mr. Herman Schaus, of the Schaus Galleries, No. 15 Fifth Avenue, who recently returned from his annual summer trip to Europe, has been ill and confined to his house much of the time of late, but is improving and is expected to soon be at his office.

Mr. Hayashi, of Yamanaka & Co., No. 254 Fifth Avenue, is now in Japan and will not return to New York this season. Mr. S. Mori is now in charge of the Galleries, which have been rearranged and present a most attractive scheme of color and decoration. The large and beautifully lit upper gallery is devoted to the display of old Chinese rugs, which are becoming much sought after by American collectors and connoisseurs. The output of these rugs, which date from the late sixteenth and early seventeenth centuries, is necessarily limited, which fact enhances their value. Lovers of fine and rare weaves should inspect these beautiful specimens, which vie with and often surpass those of Persia and Turkey.

Mr. Edward Brandus, of the Brandus Galleries, No. 712 Fifth Avenue, is expected within a short time from Paris.

The Montross Galleries, No. 372 Fifth Avenue, are now open for the season. The annual display of American water colors will open next week.

Mr. George Durand-Ruel, of Durand-Ruel & Sons, No. 5 West 36th Street, is due to arrive on the Amerika to-day from Cherbourg.

The new and handsome galleries of Scott & Fowles, No. 590 Fifth Avenue, will be adorned during the coming week with 11 masterpieces from the notable collection of Mr. Charles P. Taft of Cincinnati. This will be the most remarkable display, perhaps, ever made in a dealer's gallery in New York. There are now on view in these galleries, among other choice older and modern foreign canvases, a rarely beautiful example of Sir Joshua Reynolds, a three-quarter length standing portrait of Capt. Foster, a large and fine landscape by Gainsborough, an exceptionally good and characteristic example of Sir Peter Lely, and a charming portrait of a youth in a blue flowered coat, by Highmore.

Mr. Arthur Tooth, of the Tooth Galleries, No. 580 Fifth Avenue, arrived on the Lusitania last week. Mr. Allan Tooth has been here for some time. The new galleries are well arranged and hold many interesting works. The exhibition of etchings, by Hedley Fitton, in the lower gallery, will continue through November 15.

Mr. Folsom, of the Folsom Galleries, No. 396 Fifth Avenue, is returning this week from a two months' trip to Europe. There will be a series of interesting art displays in these handsome galleries during the season.

Mr. Louis Ralston is now at his new galleries, No. 548 Fifth Avenue, which have been fitted up with much taste, and on the walls hang a number of attractive canvases.

Mr. I. D. Ichenhauser, of the Anglo-American Art Company, No. 523 Fifth Avenue, is much improved in health and will arrive soon for the season.

Mr. T. J. Blakeslee, of the Blakeslee Galleries, No. 358 Fifth Avenue, has recently received from the Custom House a number of important pictures of the early English, Flemish and Dutch schools.

Mr. Emile Rey, of Seligmann & Co., No. 7 West 36th Street, returned on La Provence from Paris last Saturday. The firm suffered a regrettable loss last August in the death in the galleries here of Mr. F. Sussman, long connected with the house and a most valued and faithful employe. Mr. Sussman's death was very sudden.

Mr. Edward F. Bonaventure, of the Bonaventure Galleries, No. 5 East 35th Street, returned from Paris early last month. In speaking of the possible sale of the art collections of the late Robert Hoe, Mr. Bonaventure said it is to be hoped that the books, at least, will be sold in New York, and not in London or Paris, as has been suggested, for the reason that they would bring on the whole far better prices here. If sent to London or Paris the dealers would undoubtedly combine and purchase through one of their number, distributing the purchases among themselves by revision afterwards. This would make an absence of competition. Mr. Bonaventure also said that the sale of the books, at least, should be arranged to extend over two or three winter seasons, so large and valuable is the collection.

At the Kelekian Gallery, No. 275 Fifth Avenue, an importation of fine and rare Renaissance and Verdure tapestries has just been received.

The interesting sales of the week ending to-day, at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, will be continued by Mr. James P. Silo the afternoons of next week to Wednesday, and will be followed on the later days of the week by a sale of the furniture and belongings of the late Harry MacDona, made by order of the Morton Trust Company to settle the estate.

LEAGUE'S HOPES DISPELLED.

The Free Art League of Boston is troubled because the customs inspectors have in many cases exacted the payment of duty upon the frames in which old masters are encased. As a frame is designed chiefly to protect the picture, facilitate its exhibition, and to hold in place the glass that covers it, the league had indulged in a fond hope that the frame, which costs but little, could be imported free, as a necessary accessory to the picture and essential to the safe handling of it. The league cannot understand why, if frames are dutiable, packing boxes should not also be. Nor can it comprehend why new bindings on rare old books, which are supposed to be free from duty, should be taxed, though they may be used for holding together pages that are hundreds of years old. But the ways of the tax gatherer are not to be analyzed by logic. His motto appears to be, "inconsistency is a jewel." What appears much more serious is the new ruling of the Treasury Department by which the importer of old masters must present affidavits as to who painted the pictures, at what place, in what year, and in about what month. This seems utterly absurd, for how many of the names of the primitive painters, for instance, are unknown, much less the exact date of the painting of their pictures? Even the date of undoubted Rembrandts is uncertain.—New York Evening Post.

BOSTON.

Marion Powers is painting a portrait of Daniel B. Fearing. A second portrait, that of Mrs. E. V. Cummings, has just been completed. Miss Powers, who became Mrs. William A. Kirkpatrick last August, is remembered as having won the Walter Lippincott prize for the best figure work in the Philadelphia exhibition of 1907, being the only woman except Mary Cassatt on whom the prize has been bestowed. Her work consists mainly of portraits and interiors, though lately she has been doing illustrations for Harper's and other magazines. Mr. Kirkpatrick has been engaged along the same lines, having recently completed illustrations for a new book published by Little, Brown & Co., and for the Outing Magazine.

Frank Rogers' exhibit of animal paintings in a gallery in Bromfield Street is winning attention. There are 11 canvases, more than half of them representing two classes of dogs, setters and hounds, which are shown in all attitudes and moods.

The portrait of Henry Hopkins, late president of Williams College, on which W. W. Churchill has been at work, is now completed and shows the subject in his academic robes. He is seated and holds a half-closed book. A larger portrait by the same artist is called "The Lady with the Slipper."

PROVIDENCE, (R. I.).

Percy F. Albee, a graduate of the Rhode Island School of Design, has achieved unusual success in his mural decoration of Memorial Hall, one of the school buildings which was thrown open to inspection last week. Mr. Albee has completed the decoration of one end of the hall, upon which he has been at work during the summer, and will continue his work on the remaining walls during the winter.

His color scheme is of a warm dull gold, and has already completely transformed the disagreeable green-gray interior of the past.

His central idea is "the source of inspiration," and the completed work shows the arched central panel filled with a pleasing composition. The frieze in the eight panels of the side walls will be emblematical of the eight departments of the school. The lower panels are plainly treated in a warm neutral color, above which, on each side of the central panel the frieze bears figures of the twelve, six on each side. The work has already made the interior one of the most distinguished in town, and Mr. Albee is to be congratulated upon it.

PHILADELPHIA.

The first important exhibition of the year to open here is that of oils and sculptures at the Art Club. The press view and "stag" was given yesterday evening. This evening there will be the usual reception and private view. The exhibition will be open to the public, on card, until December 5.

The Men's Sketch Club has an exhibition of the members' summer work. Many of the paintings are of thumb-box size and depict the personal history of the exhibitors during the past few months. Some who did not leave the city found their inspiration in and around old Philadelphia and sketched the wharves and boats along the Schuylkill and Delaware Rivers. Several works show the sea on a rock-bound shore. Water in its many places, makes the chief note of the exhibition.

There are a few pastoral scenes, among which those of John Dull, are full of light and atmosphere. Among the exhibitors are: William Wood, George Harding, Franz Lesshaft, Edward S. Clymer, Frederick Wagner and Frank Whiteside.

The Plastic Club held a board meeting on Monday last in the rooms of the President, Mrs. Snowden-Mitchell, to decide about the decoration of the house. A visit there shows the building progressing rapidly to a finish.

Entry cards are in for the two exhibitions to be held in the Academy, beginning November 7, of the Pennsylvania Society of Miniature Painters, and the Philadelphia Water Color Club. Both are given jointly under the management of the Academy. This has many advantages, the most important being, that the taste, judgment, and influence of the two strong groups of artists, are interested in the exhibitions.

NEW PRIVATE GALLERY.

Cards of invitation have been sent out by Mr. Philip Carl Süss to view, at his residence, 43 Fifth Avenue, ten or twelve selected paintings by contemporary American artists.

This is the first of a series of "Private Views" to be held each month during the season from November until May. The works to be on view through November include important paintings by Eliot Candee Clark, F. S. Church, Lockwood de Forest, William R. Derrick, Charles Warren Eaton, Edward Gay, Arthur Turnbull Hill, Leonard Ochtman.

BOOKS SELL WELL.

There was a representative throng of book lovers present in the Anderson Auction Company's rooms October 19 when the first session of the Collin Armstrong library sale took place.

A. C. McClurg paid the top price of the first session. It was \$171 for "The Birds of America," by John James Audubon, in seven volumes, and "The Quadrupeds of North America," by the same author, in three volumes. Blake's "Illustrations of the Book of Job," a copy of the original issue, dated 1825, was sold for \$74. An original edition of Henry Alken's "Real Life in London," in two volumes, was knocked down to G. Wise for \$71.

The same price was paid by the Scribners for "The Prose and Poetical Works of Thomas Bailey Aldrich and His Life," by Ferris Greenslet, the whole in ten volumes. The same firm also obtained for \$52 William Loring Andrews's "Gossip About Book Collecting," one of 125 copies, printed on Holland paper.

The highest price at the evening sale was paid by G. Wise—\$106—for Burton's "Arabian Nights," in sixteen volumes. The total receipts of the sale for the day were \$2,250. The sale will continue to-day and this evening.

The first session of the sale of the Collin Armstrong library was concluded on October 20. There was a good attendance both in the afternoon and the evening. Many of the books were bid in on order by dealers.

The Bibliographical Decameron, by the Rev. T. F. Dibden was sold to H. Mischke for \$57; F. W. Morris bought the Prayer Book of Edward VII., one of 400 copies printed, for \$13.50. Eugene Field's Writings in prose and verse brought the top price of the day, \$285. It was bought by Mr. Stuart. The edition is printed on Japan vellum paper and only 100 were printed. The original number of "America" for April 11, 1889, containing the first appearance of Field's "Poe, Patterson and Oquawka," was

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
40% discount succeeding issues.

TO LET—A beautiful country house with one acre of land. House contains 8 rooms, furnished, including large studio with north light. Moderate rental. Address Windsor, Pleasantville, Westchester Co., N. Y.

sold to E. Turnbull for \$27.50. The English Bible, collated with the early editions by F. H. Scrivener, was bought for the Boston Public Library for \$52.50. Several publications of the Grolier Club were put up in the evening and all brought good prices. A decree of the Star Chamber (150 copies printed) was bought by Mr. Drake for \$80. Nineteen volumes of Bret Harte's works were bought on order for \$200.25, the best price of the evening.

RECORD PRICES FOR COINS.

One of the largest coin sales of recent years was held in Philadelphia last Saturday. The collection belonged to the late Charles Gordon Zug, an iron manufacturer of Pittsburg, and was sold by Lippincott & Co.

Two record sales were made, one of \$600 for an 1888 eagle, described in the catalogue as "head of Liberty to left, surrounded by thirteen stars and date. United States of America; date. Reverse. United States of America; eagle with shield on breast. Extremely fine. Mint lustre. Rare state, usually only very good."

The other record price for the coin was established on an 1875 dollar, "brilliant proof, extremely rare; only 420 coined." This brought \$100.

BUFFALO, N. Y.

The Autumn exhibitions at the Albright Gallery, which Mill Corneia Sage is managing with ability and skill are those of pastels by Miss Annia L. Crawford, of Drawings and Studies by Edwin H. Blashfield, and of 37 oils by Edward W. Redfield. Miss Crawford, who is a native of Buffalo, studied under Lars G. Sellstedt and later in Rome and Paris. Her work suggests the influence of William M. Hunt and George Fuller, and also that of the early Italian painters. She has painted the portraits of many well-known Buffalonians, and some ideal figure subjects.

The work of Edwin H. Blashfield and Edward Redfield is too well known to need description. The present exhibits are composed of characteristic examples of the brushes of both artists. The three displays will close November 8.

Academy Notes, issued by the Albright Gallery and edited by Miss Sage, will hereafter appear as a quarterly.

LONDON OSAKA KYOTO BOSTON

YAMANAKA & CO.

254 FIFTH AVENUE
NEW YORK

WORKS OF ART FROM THE FAR EAST

CLASSIFIED EXHIBITIONS OF INTERESTING
OBJECTS ARE HELD IN OUR NEW GALLERIESR. EDERHEIMER
PRINT CABINET

4 WEST 40th ST., NEW YORK

English Mezzotints

Exhibition Opens November 6th

BONAVENTURE'S
GALLERIES

HIGH CLASS PAINTINGS

WORKS OF ART RARE BOOKS

FIVE EAST THIRTY-FIFTH STREET

Opposite Altman's

NEW YORK SCHOOL OF APPLIED

DESIGN FOR WOMEN

Silk and Wall Paper Designing, Historic Ornament, Architecture, Antique and Costume Classes

ALPHONSE MUCHA in Advanced Design
and Life Classes

New Building

160 Lexington Ave. Cor. 30th Street

HELEN LOOMIS, Secretary

"Old Masters"

(Exclusively,



The Ehrich Galleries

463-465 Fifth Avenue

One door above Fortieth Street.

New York

Special attention given to expertising, restoring
and framing.

The Folsom Galleries

396 FIFTH AVENUE

Between 36th and 37th Sts.

Selected Paintings

Rare Persian and Rakka Faience,
Tapestries, Woodcarvings
and Ancient Glass

Paintings by

AMERICAN ARTISTS

Choice Examples always on View

Also a fine selection of Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York



D. K. KELEKIAN

275 Fifth Avenue

NEW YORK

Opposite Holland House

Rare Rugs,

Potteries, Textiles, Jewels, Etc.

2 Place Vendome, Paris

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

372 Fifth Ave., Cor. 35th St., New York



C. G. SLOAN & CO., Inc.

Art Auctioneers

1407 G Street, Washington, D. C.

Correspondence and
consignments solicitedJAMES P.
SILO
Auctioneer546
Fifth
AvenueFifth Avenue
Art Galleries

Important Sales

Objects of Art

Copies of the AMERICAN ART
NEWS can be found in the principal
dealers' art galleries in Europe.

Galerie Kleinberger

9 Rue de l'Echelle
PARIS



Ancient Pictures
Specialty Dutch,
Flemish Schools

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

320 BOYLSTON STREET

SCOTT & FOWLES CO.

Dealers in

High Class Paintings

OLD AND MODERN SCHOOLS

Careful attention given to
the cleaning and restoration
of valuable paintings . . .

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street

London, 15 Old Bond St.
Paris, 23 Place Vendôme

CHARLES

Of 25-27-29 Brook St. London, W.

ON VIEW AT

251 Fifth Avenue, N. Y.

Tapestries, Early English Furniture
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains

Shepherd Bros.

27 King Street St. James's, London

Oil Paintings

by the

EARLY BRITISH MASTERS**OBACH & CO.**

Picture Dealers & Printsellers

168 New Bond Street

London, W.

W. M. POWER, M. R. S. A.

VICTORIA GALLERY

123 VICTORIA STREET, S. W.

(Adjoining the American Embassy)

Restorer and Preserver of Old Pictures
Frame Specialist Dealer and Expert

THE CHENIL GALLERY

183A KINGS ROAD, CHELSEA, LONDON, S. W.

Original Etchings

By Theodore Roussel and Augustus E. John; also

Drawings

By Augustus E. John and William Orpen

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,
RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond Street, London, W.

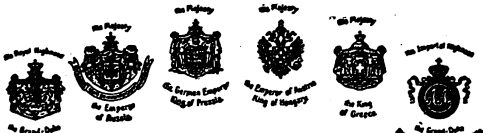
HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

PURVEYORS TO



J. & S. GOLDSCHMIDT
FRANKFORT O/M., KAISERSTRASSE 15

HIGH CLASS ANTIQUITIES

New York Office: 527 Fifth Avenue

**Galerie Heinemann
Munich**

HIGH CLASS PAINTINGS OF
THE GERMAN, OLD ENGLISH
AND BARBIZON SCHOOL

The G. von MALLMANN

GALLERIES

BERLIN

ANHALTSTRASSE, 7

High-class Old Paintings and drawings.

**KOUCHAKJI FRERES**

84 Rue Richelieu PARIS

1 East 40th St. New York

OBJECTS FOR COLLECTIONS



Rare Faïences,
Arabian Iridescent
glass, enamels, jew-
elry, bronzes, mar-
bles, coins, textiles,
Oriental carpets
and rugs, etc.

Etienne BOURGEY

NUMISMATIST

7 Rue Drouot PARIS

Greek and Roman Coins : : : :
Coins and Medals of all Countries

**MIHRAN SIVADJIAN
EXPERT**

Egyptian, Assyrian, Greek, and Roman Antiquities,
Jewels, Arabian and Persian Potteries and
Rare Objects for Collection.

17 Rue Lepeletier - - - PARIS

WHOLESALE AND EXPORT

LEON LEVY

52, Rue de la Tour d'Auvergne, PARIS (9e)

REPRODUCTION OF ANCIENT:

Paintings, Pastels, Miniatures, on Ivory, Engravings,
Enamels, Ivories, Art Goods, Curios.

Exclusive Publisher of Colored Engravings on Silk or Satin

Anglo-American Fine Art Co.

J. D. ICHENHÄUSER, President.

523 FIFTH AVENUE.

Between 43d & 44th Sts., NEW YORK.

Paintings by Old Masters

of the early Italian, Flemish, Dutch,
Spanish, English and German Schools.

Galleries open: 9.00 A. M. to 6.00 P. M.

INSPECTION INVITED.

LOUIS RALSTON

ANCIENT AND
MODERN PAINTINGS

548 FIFTH AVENUE NEW YORK

E. Gimpel & Wildenstein

High Class
Old Paintings

PARIS NEW YORK

57 Rue La Boetie 509 Fifth Ave.

SELIGMANN & Co.

Genuine Works
of Art

7 WEST 36th STREET

New York

PARIS LONDON, S.W.
23 Place Vendôme 31 St. James Street

Copies of the AMERICAN ART
NEWS can be found in PARIS at
Brentano, Avenue de l'Opera.

HENRY REINHARDT

High Class Paintings

OLD AND MODERN SCHOOLS

GALLERIES: Auditorium Annex

CHICAGO

MILWAUKEE

PARIS

406 Milwaukee St.

12 Place Vendôme

Arthur Tooth & Sons

ESTABLISHED 1843

CAREFULLY SELECTED**HIGH CLASS PAINTINGS**

580 Fifth Ave.

New York

LONDON: 175 NEW BOND STREET
PARIS: 41 BOULEVARD DES CAPUCINES

Cottier & Co.

REPRESENTATIVE PAINTINGS

WORKS OF RODIN & BARYE

ART OBJECTS
DECORATIONS

Cottier Galleries

3 EAST 40th STREET

V. G. Fischer Galleries**FINE ARTS**

527-529 FIFTEENTH STREET

Washington, D. C.

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT
EXAMPLES

of the

Early English, French,
Dutch and Flemish
Masters